

THE PIED PIPER OF HAMELIN

by

Robert Browning

SET TO MUSIC FOR TENOR AND BASS SOLI,
CHORUS, AND ORCHESTRA

BY

C. HUBERT H. PARRY

Composed for the Norfolk & Norwich Musical Festival

Premiered October 26, 1905

TRUMPET 1

COVER IMAGE

"The Pied Piper of Hamelin"

by

James Elder Christie

1881

IN THE UNITED STATES

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ENGLISH HERITAGE

MUSIC SERIES

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The "renaissance" in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus.

Although a number of those works were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed but are no longer available in the publishers' catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see The RCM Novello Library – The Musical Times, Feb. 1983 by Jeremy Dibble).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source non-engraved/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi. Should questions arise in the use of these editions, the composers' autograph manuscripts and the Novello vocal scores should be consulted for clarification.

Matthew W. Mehaffey
Editor

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Source Information

Full Score Manuscript	Royal College of Music Library MS 4198
Vocal Score	Novello & Co. Ltd. No. 12155 © 1905
Royal College of Music Library	Ass't. Librarian - library@rcm.ac.uk
Manuscript Transcription & Score Preparation	David Fielding - dhcfielding@charter.net

Reference Material and Software

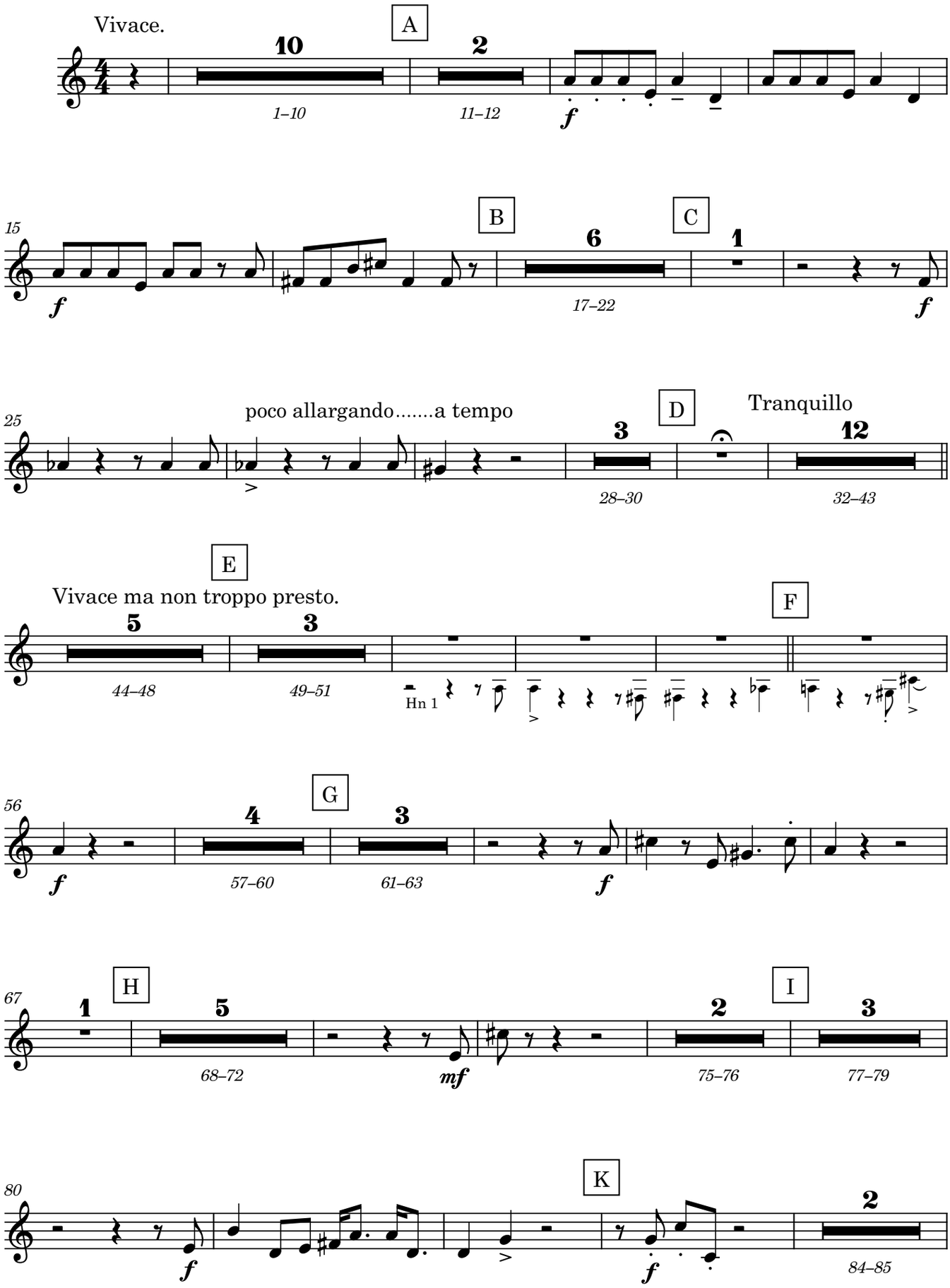
Notation Software: Dorico Pro 6.2.30.6245 *Audio Software:* NotePerformer 5 *Graphic Software:* Affinity
Document Software: Affinity *Music Notation Reference:* Behind B~~ars by Elaine~~ Gould, Faber Music © 2011

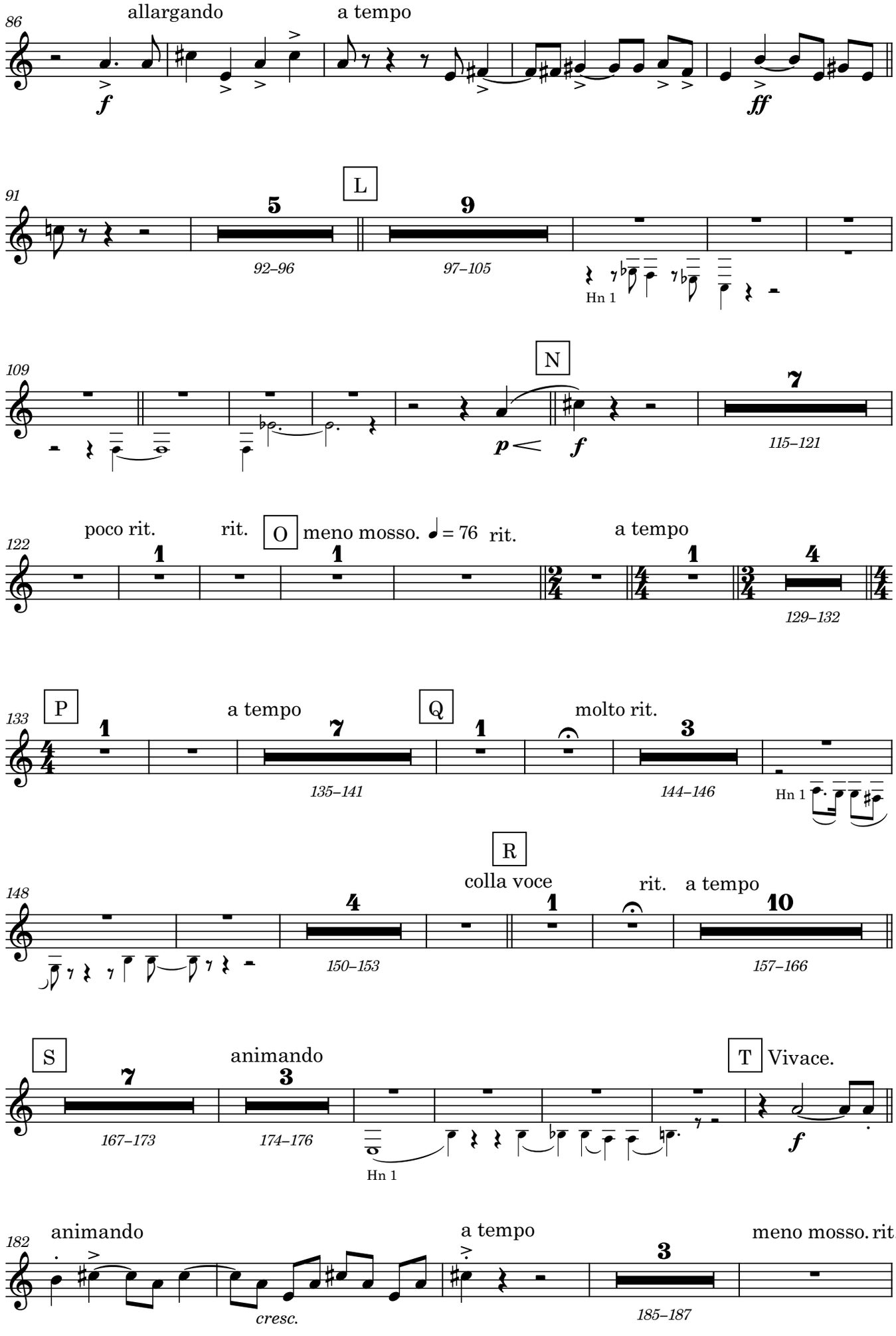
Trumpet (F) 1

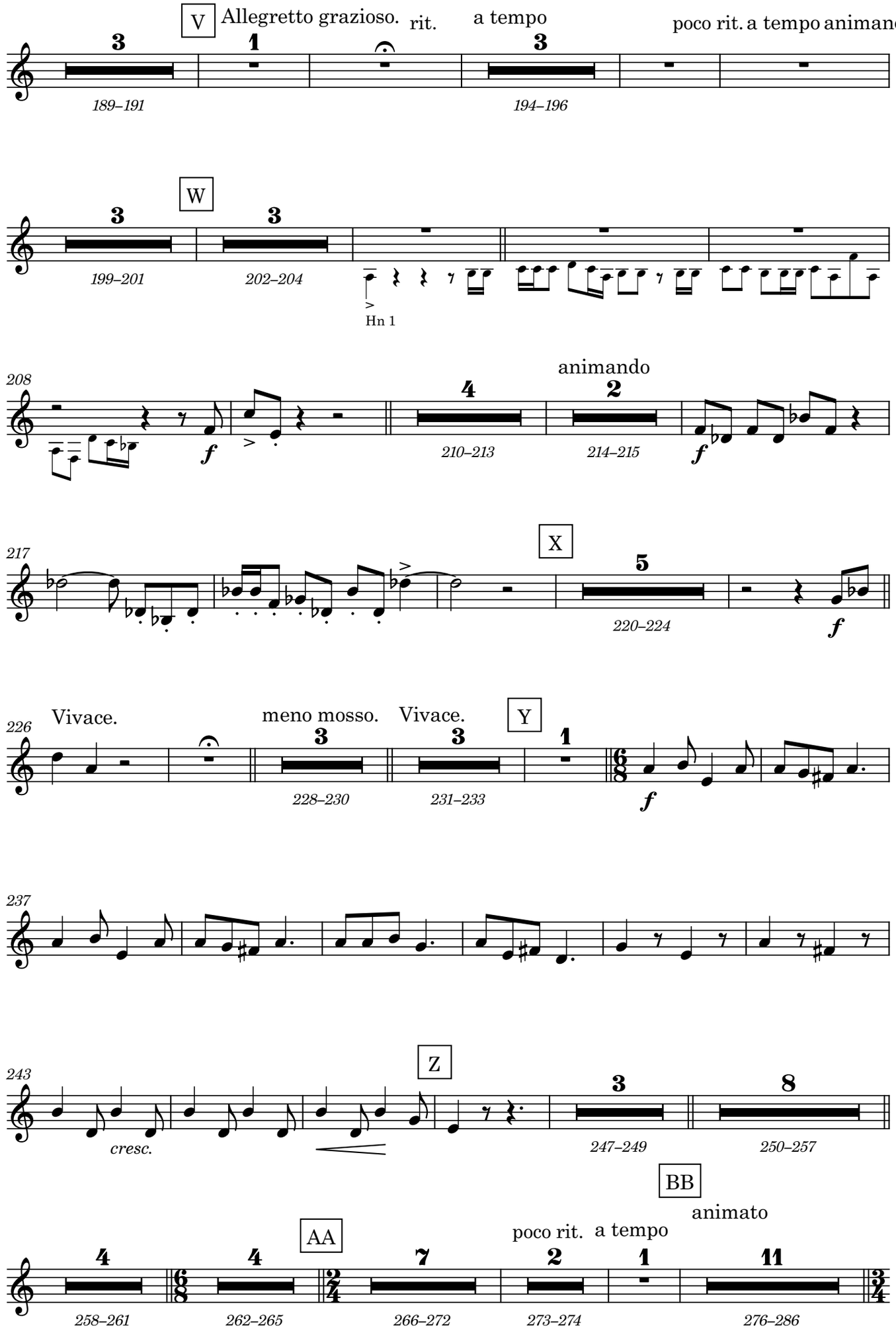
THE PIED PIPER OF HAMELIN

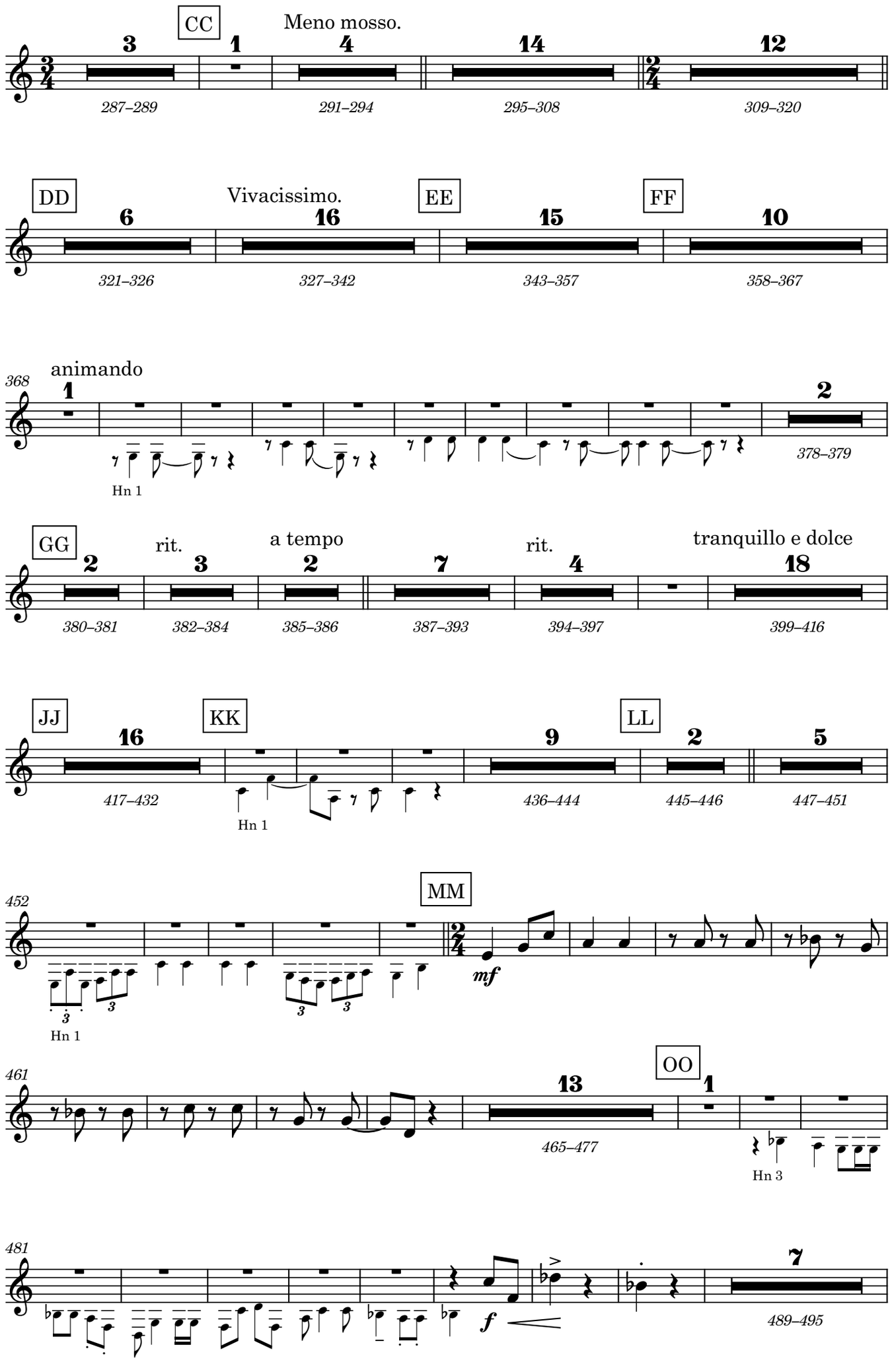
Robert Browning

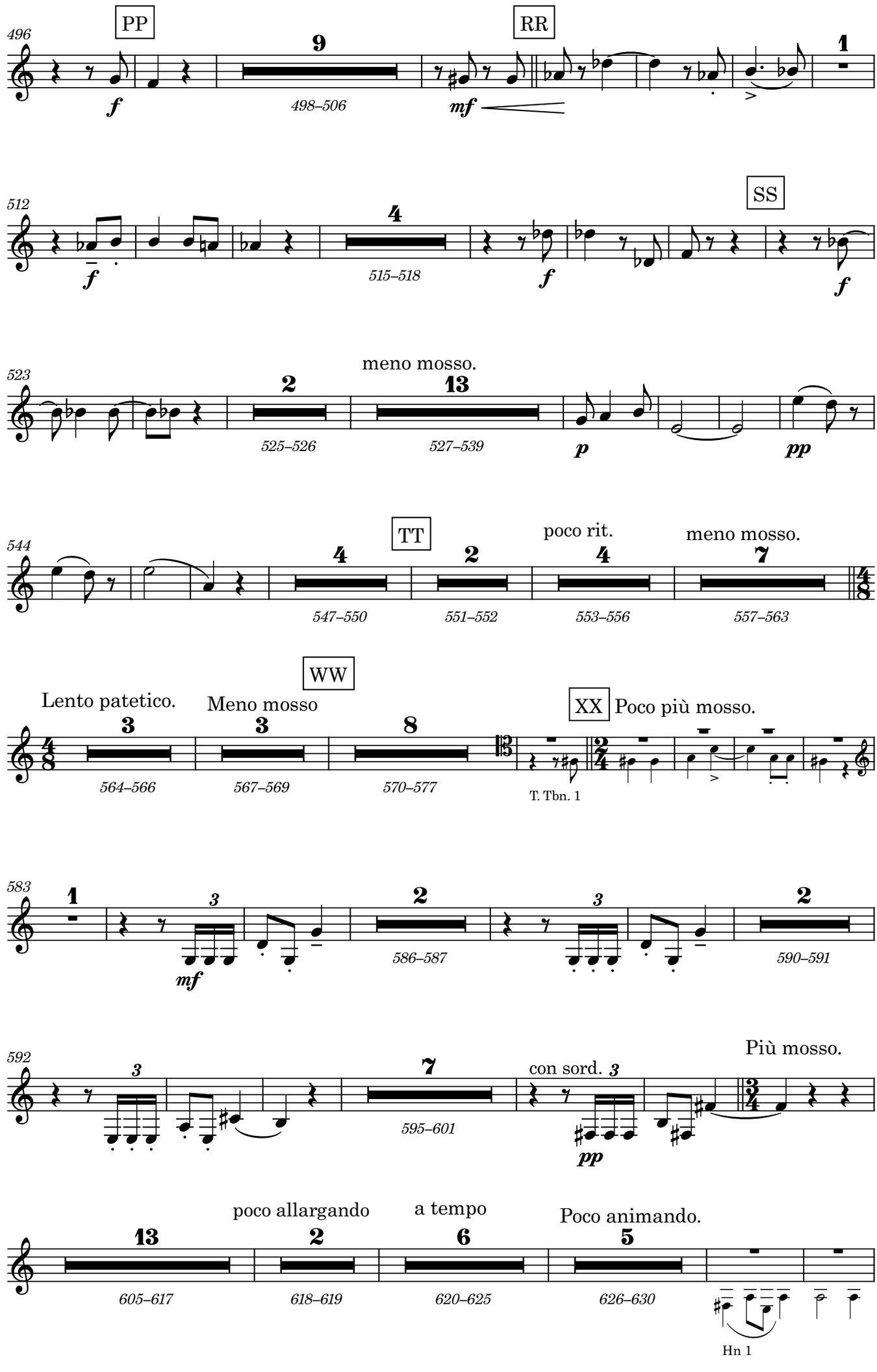
C. Hubert H. Parry
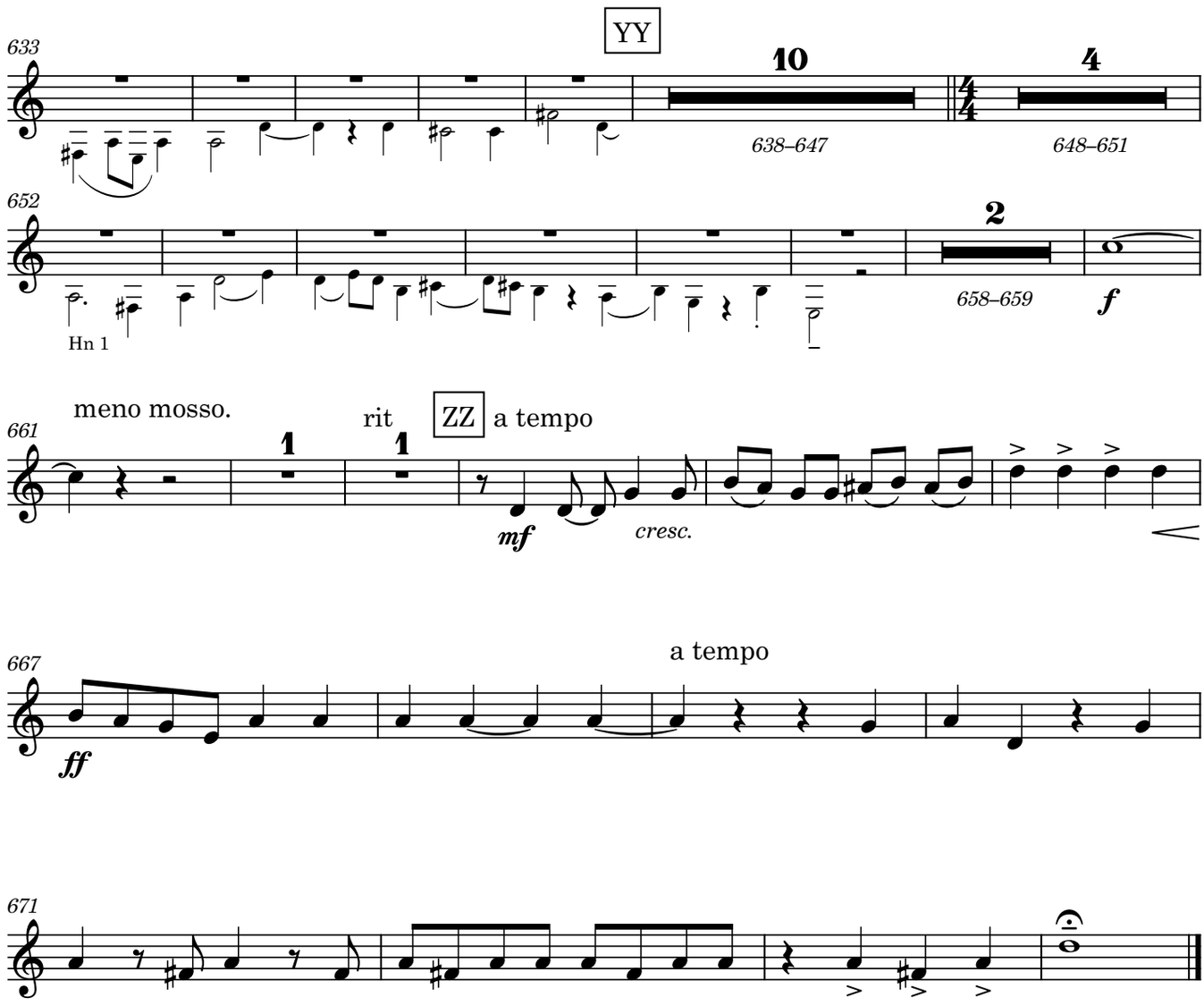



86
allargando
a tempo
f
ff
91
L
5
92–96
9
97–105
Hn 1
109
N
p
f
7
115–121
122
poco rit.
rit.
O
meno mosso.
= 76
rit.
a tempo
1
4
129–132
133
P
a tempo
Q
molto rit.
7
135–141
3
144–146
Hn 1
148
R
colla voce
rit.
a tempo
4
150–153
10
157–166
S
animando
7
167–173
3
174–176
T
Vivace.
Hn 1
f
182
animando
cresc.
a tempo
3
185–187
meno mosso. rit.


V
Allegretto grazioso.
rit.
a tempo
poco rit. a tempo animando
189–191
194–196
W
199–201
202–204
Hn 1
208
animando
210–213
214–215
217
X
220–224
226
Vivace.
meno mosso.
Vivace.
Y
228–230
231–233
237
243
Z
cresc.
247–249
250–257
BB
animato
AA
poco rit.
a tempo
258–261
262–265
266–272
273–274
276–286


CC
Meno mosso.
3
1
4
14
12
287–289
291–294
295–308
309–320
DD
Vivacissimo.
EE
FF
6
16
15
10
321–326
327–342
343–357
358–367
368
animando
1
2
Hn 1
378–379
GG
rit.
a tempo
rit.
tranquillo e dolce
2
3
2
7
4
18
380–381
382–384
385–386
387–393
394–397
399–416
JJ
KK
LL
16
9
2
5
417–432
Hn 1
436–444
445–446
447–451
452
MM
mf
Hn 1
461
13
OO
1
465–477
Hn 3
481
7
f
489–495


496
PP
9
498–506
RR
1
512
4
515–518
SS
523
meno mosso.
2
525–526
13
527–539
544
TT
poco rit.
meno mosso.
4
547–550
2
551–552
4
553–556
7
557–563
WW
Lento patetico.
Meno mosso
XX
Poco più mosso.
3
564–566
3
567–569
8
570–577
T. Tbn. 1
583
1
2
586–587
2
590–591
592
7
595–601
con sord.
Più mosso.
pp
poco allargando
a tempo
Poco animando.
13
605–617
2
618–619
6
620–625
5
626–630
Hn 1


YY
633
10
638–647
4
648–651
652
2
658–659
f
Hn 1
meno mosso.
661
1
1
rit
ZZ
a tempo
mf
cresc.
667
a tempo
ff
671



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